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dance,' in footnote) in stating that Saurin's "Beverley" is an imitation of Lillo's "George Barnwell." This is calculated to mislead students of the English and French drama alike. As a matter of fact Saurin's play is modelled on Edward Moore's "Gamester" and Saurin merely followed in the steps of Diderot. The latter had, in 1760, introduced "The Gamester" into France in "le Joueur," which remained in manuscript, but which Saurin undoubtedly knew (see the Garnier edition of Diderot, vol vii, pp. 413-415). Moore had also been translated in 1762 by Bruté de Loirelle. But Lillo's drama had considerable success in France, though not in the instance cited by M. Petit de Julleville. It was translated not far from 1750, (there appears to be an edition of 1748), Diderot had compared it favorably with "the Gamester" and Dorat had put its prison scene into French verse, changing *Barnwell* into *Barnevelt*. Accordingly we are not surprised to find that Mercier, influenced by the success of "Beverley" in 1768, should take up the other play recommended by Diderot, and adapt Lillo to French taste in his first published drama, "Jenneval ou le Barnevelt français" dated 1769 (the dates given for Mercier's works in footnote of p. 323 of 'le Théâtre en France' apply, it will be noticed, to their first performances in Paris). The views of Mercier, who passes for a stern realist, regarding the necessity of toning down his English original to suit the refinement of France, are decidedly amusing (see Preface to the Amsterdam edition (1776) of his works). If not presuming, I would from these and other facts, place the date of French interest in the English stage at least a decade earlier than does M. Petit de Julleville (op. cit. p. 305), and point out that it was evidently Diderot who particularly fostered it among the play wrights, so far as the *drame* was concerned. Shakespeare appears to have appealed to a class entirely different from Diderot and his school.

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THE PHONETIC SECTION

OF THE

Modern Language Association of America.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Although I have already sent invita-

tions to various persons who have shown an interest in phonetics, I should like to publish in the NOTES a general announcement to the effect that any person who is so inclined may become a member of the Section, for 1892, on payment of one dollar to the Secretary. More money is needed to cover the expenses of this year's work, which will consist, in part, of an investigation of the *ɔ-o* and the *a-æ* series ('loss,' 'cost,' etc. and 'pass,' 'ask,' etc.)

I take this opportunity to add 'whom' to my list of *û-u* words, printed in MOD. LANG. NOTES, vi, 8, pp. 464-6. The pronunciation *hum* (*u* as in 'pull'), due, no doubt, to the analogy of 'broom' and 'room,' I have heard recently from several Boston school-teachers; it occurs even when the word is strongly accented; as in, "Don't say *who*, say *whom*" (*dount sei hû, sei hum*). I should be glad to know whether it has been noted elsewhere. 'Whom,' of course, does not belong to the vulgar dialect at all, and therefore affords an interesting example of the influence of popular on learned words.

C. H. GRANDGENT,

Secretary.

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THE PLAY OF THE WEAVERS OF COVENTRY.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Permit me to call attention to a fact, not hitherto noticed I think. The Weaver's play is, "The Presentation in the Temple and the Disputation with the Doctors." The "Presentation" serves as an introduction, the "Disputation" is the heart of the play. The "Disputation" of the Weaver's play is the second scene of the York play of "Christ with the Doctors in the Temple," with a new introduction and a different close.

From the point where Jesus enters and salutes the Doctors, the plays are the same until, in York, Joseph addresses Jesus, and, in Coventry, the Doctor addresses Mary,—sixteen stanzas of the York play. The York play is evidently the older. The Coventry gild, probably, adopted the play with very few alterations, but Robert Croo, in the sixteenth century, changed the wording and occasionally a sentence to suit his own ideas of polished diction. To this he testifies with all the pride